

CHINESE GUNG FU

The Philosophical Art of
SELF-DEFENSE

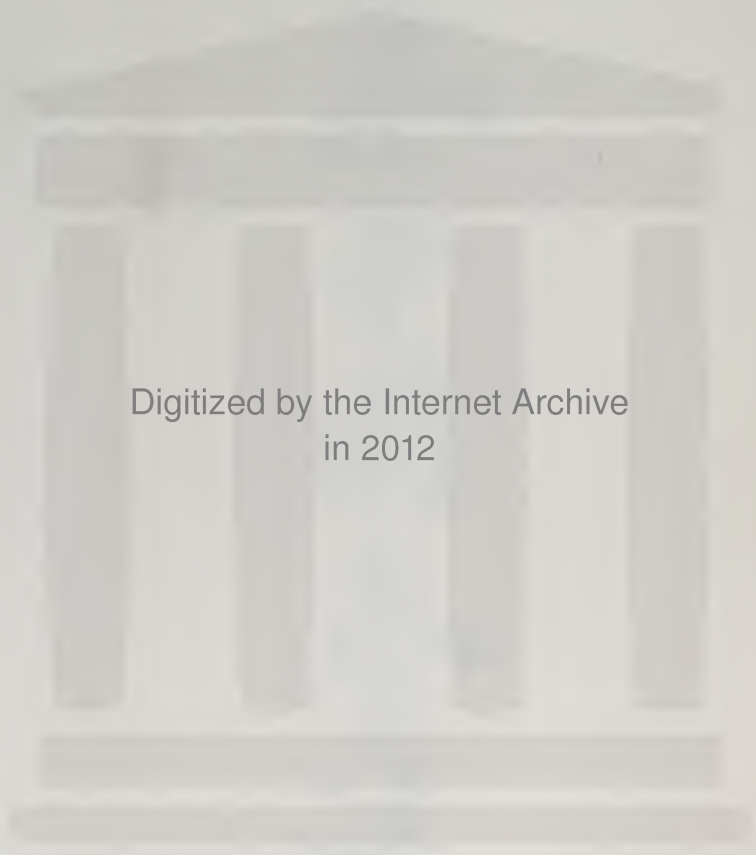


by

BRUCE LEE

基本中國拳法

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基本中國奏法



CHINESE GUNG FU
THE PHILOSOPHICAL ART OF
SELF DEFENSE

BY
BRUCE LEE

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DEDICATION

To my parents -

Mr. and Mrs. Lee Hoi Chuen

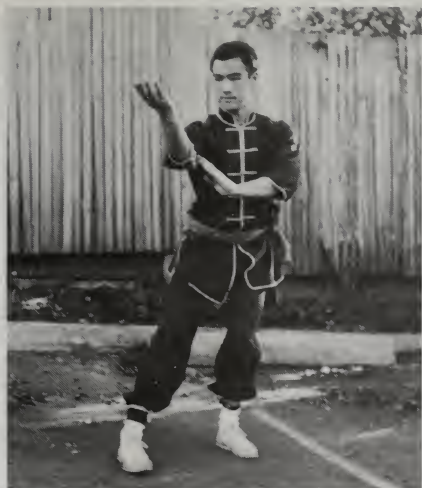
and to my very good friend -

Mrs. Eva Tso

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- All drawings by Author -



ABOUT THE AUTHOR

By James Y. Lee

As mentioned before in my previous book, "Modern Kung Fu Karate", that the Brick Breaking and Iron Hand Training is not a necessary part of Gung Fu training - this book deals strictly with self defense.

Unlike my previous books on Gung Fu, written by one of limited knowledge, I was very happy when Mr. Bruce Lee was persuaded to come out with this, his first of a series of books on the Ancient Art of Gung Fu.

Bruce Lee, one of the highest authorities in the Chinese Art of Gung Fu in the United States today, came from China three years ago. At an early age, Mr. Lee started Gung Fu training from various instructors from both Northern and Southern schools of Gung Fu. At thirteen, he met Master Yip Man, leader of the Wing Chung School of Gung Fu, and since then he has devoted himself to that system. After years of daily training and engagements in competitive matches, he was awarded the rank of instructor - the youngest to achieve it in that school.

Since his arrival in the United States, Mr. Lee has selected a few disciples and devoted his time to teaching them. Among his many followers are Judo and Karate Black Belt holders, Gung Fu students of other systems, boxers, etc.

Aside from his knowledge of the various schools of Gung Fu, Mr. Lee is also well versed in Taoism and Ch'an (Zen). He has conducted a T. V. series in the U.S. on Oriental philosophy and Gung Fu.

Mr. Lee will be one who will bring credit to the ancient and noble art of Chinese Gung Fu by his sincere effort to present a true perspective of the art of Chinese self defense.

I was really impressed when in friendly sparring matches with Mr. Bruce Lee, I couldn't penetrate or land a telling blow or kick - even when he was blindfolded, once his hands are "sticking" to mine.

I am sure this book will bring to the citizens of the U.S. a better understanding of the principles which make Gung Fu such an effective system in defense. Students of other Oriental systems will benefit greatly from this book. In well illustrated photos, it clearly explains all the steps to master the various techniques.

Oscar Wilde once said, "Imitation is the most sincere compliment." If so, I have paid Mr. Bruce Lee a sincere compliment by changing all my Gung Fu techniques to his methods. When he demonstrated his type of striking, which is based on inner energy, I found it much more powerful than the power I had developed from previous Iron Hand training. The superiority of his Gung Fu is more refined and effective than that which I have learned in all my past years. Since his striking power is generated from the waist and the mind, I have always maintained that the power to break bricks is not the true test of actual application of energy in real combat.

I always benefit greatly whenever we get a chance to train together.

At present Mr. Lee, through his books, T. V. appearances and Gung Fu instructions to Americans, regardless of race, creed or national origin, is in the process of developing a nucleus of future Gung Fu instructors to keep the ancient Chinese art from being exploited and commercialized as evidenced unfortunately in some other Oriental systems.

I am in complete accord with the author when he says, "When more and more Americans are instructed in the authentic techniques of Gung Fu, less and less people will be able to pass themselves off as self styled Gung Fu "experts".

J. Y. Lee

ABOUT THE AUTHOR

By
Ed Parker

This is just a summation of my impressions as I observed Bruce Lee.

His system is unique, precise and extremely practical. Its principles and concepts are logical and basically sound. It is based on simplicity, but yet it is intricate; the movements are sticky but yet slippery, soft but yet firm, obvious but yet deceptive, dual but yet having oneness, angular but yet circular, not to mention the incredible speed and snap executed by Bruce Lee.

Not only is he highly adapt in his system, but as a conversationalist he is very interesting. His descriptive knowledge of other Chinese systems and their historical and philosophical background cannot help but make one an attentive listener.

He is one of the very few that I have seen who is gifted with natural ability, a gift which he undoubtedly has put to work evidenced by his superb skill.

I am glad to learn that he is writing books on Gung Fu. He confirms my faith in Gung-Fu and will be a great stimulant in present the art of Gung-Fu in its true and authentic light.

Publisher's Note: Mr. Parker is the well known Black Belt Kenpo Karate instructor of Pasadena, Calif., author of "Kenpo", owner of several Kenpo Karate studios.

"I highly recommend Mr. Bruce Lee's book on the Chinese Art of Gung Fu. This informative book will reveal an outstanding style of Chinese self defense. I have witnessed the teaching methods of the author and I find it concise and effective. I was also astonished with the vast knowledge this youthful Chinese Master possesses.

His "Wing Chung" system is unlike any other system of Gung Fu that I have seen. I have never seen anything like it.

I am convinced that this would be the system I would study if I were to begin my Gung Fu training again.

Master Bruce Lee, who is a gentleman, can actually apply his seemingly gentle method in actual application.

I have seen him perform with the grace and agility of a panther, and with lightning speed. He is truly a Master of a great style of Chinese fighting."

WALLY JAY

Head Instructor "Island Judo and Ju Jitsu" club, Alameda, California.

Black Belt 5th degree in Ju Jitsu - Black Belt 3rd degree in Kodakan Judo

INTRODUCTION

The center of the Far Eastern martial arts has been the art of Gung Fu, whose principles and techniques pervaded and influenced the different arts of Oriental self-defense. Because Gung Fu has been shrouded under a veil of utmost secrecy, it is very seldom heard of in the Western world as well as many other Far Eastern countries.

Its history covers four thousand years. At first in the midst of antiquity, Gung Fu was simply a no-holds-barred type of fighting, but as the centuries went by, countless generations of its practitioners gradually perfected it, smoothing out the rough spots, polishing the techniques, until it began to emerge as something definitely superior. Later on, the studies of anatomy, religions, psychology are included, and Gung Fu advanced one more step to a highly scientific and philosophical type of self-defense. That was around two or three thousand years ago! Gung Fu is for health promotion, cultivation of mind, and self-protection. Its philosophy is based on the integral parts of the philosophies of Taoism (道學), Ch'an (Zen 禪) and I'Ching (Book of Changes 易經 - the ideal of giving with adversity, to bend slightly and spring back stronger than before, and to adapt oneself harmoniously to the opponent's movements without striving or resisting. The techniques of Gung Fu emphasize not on power but in conservation of energy and moderation without going to either extreme (Yin & Yang 陰, 陽). That is why a true Gung Fu man never opposes force (which will create reaction) or give way completely; he is simply pliable, as a spring. He seeks to merge harmoniously with the oncoming force of the opponent -- to be the complement, and not the opposite

of the opponent's force.

It has been quite a number of years that I have indulged myself in Wing Chuing, the School of Artlessness; my mind is no longer distracted by the opponent, "self", or formal techniques, etc. I have made my opponent's techniques my techniques; my task is simply to complete the other half of the "oneness", and my action is that of Wu-Wei (spontaneous act) which is according to the circumstances without pre-arrangement. The training of mind and imagination, imagination and Ch'i (breath), breath and energy, etc., are all gone. There is nothing to "try" to do; everything simply flows.

Now I am asked, by a very good friend of mine, to write a book on Gung Fu techniques, which I have long forgotten. In order to fulfill his wish, I have included here in this book some of the basic techniques of the various schools of Gung Fu I have learned before my joining the school of Wing Chuing. It is true that the mental aspect in Gung Fu is the desired end; however, in order to achieve this stage, technical skill of the art has to come first.

I like to stress that this is not a text book on Gung Fu formal techniques; rather, it is a book on some of the basic blocking and striking in that art. In the very near future, after my trip back from the Orient, a more thorough book entitled "The Tao of Chinese Gung Fu" will be published.

Since my three years stay in the U.S. I've seen unscrupulous "business men", Americans and Chinese alike, who claim themselves professors or masters of Gung Fu, and whose movements resemble nothing to any school in Gung Fu. I hope that people who are about to

join these schools will examine closely. I also like to add that whoever reads this book will not be able to become a "holy terror"; nor can he be a Gung Fu expert in just three easy lessons.

B. Lee

CHINESE MARTIAL ART

The Chinese Martial Art basically consists of five "ways":

- 1 - Striking (打法) - Includes all techniques of palms, fists, knees, elbows, shoulders, fore-arms, head, thighs (does not include different school's special techniques like the eagle claws, the beak of the crane, the mantis hand, etc.)
- 2 - Kicking (踢法) - Includes all types of techniques of kicking (both northern and schools of China.)
- 3 - Joint Locks (擒拿) - Seventy-two techniques of different joint breaking and locking.
- 4 - Throwing (摔法) - Thirty-six techniques of throwing.
- 5 - Weapons (武器) - Eighteen different weapons.

There are innumerable schools of Gung Fu in both Northern and Southern parts of China. Among some of the well known schools are:

In Northern China: - Wing Chung School (詠春派), Bart Kuar Clan (形意), Ying Yee (), N. Praying Mantis (螳螂), Eagle Claw School (鷹爪派), Tam Twei (譚腿門), Springing Leg (彈腿門), Northern Sil Lum (北少林), Law Hon (吳漢拳), Lost Track School (迷踪藝), Wa Kung (西嶽華拳), Ch'a K'ung (查拳), Monkey Style (猴拳), 大聖門, Chuiang Kung P'ai (長江派), etc.

In Southern China: - Wing Chung School (

螳螂派), Southern Praying Mantis (南派螳螂), Dragon Style (白眉派), White Crane School (白鶴派), Northern Sil Lum (南派少林), Choy Lay Fut (蔡李佛), Hung K'ung (洪家), Choy Ga (蔡家), Fut Ga (佛家), Mok Ga (莫家), Yal Gung Moon (柔功門), Li Ga (李家), Lau Ga (劉家), etc.

Then these clans are separated into so-called internal and external schools (內家與外家). Here we are not concerned with them.

Several Important Pointers

1. Every movement of Gung Fu has a flowing continuity without any dislocation. As soon as a movement is completed, it begins to flow into another one. Because of this the readers will find the techniques of Gung Fu faster than the ordinary method.

2. Gung Fu is a mind exercise. The combination of mind and body is especially important in the higher stage of Gung Fu. As for the reader here, try to use the imagination (mental movement) to influence every physical movement; for example, a firm belief that every technique will come to the desired end would help.

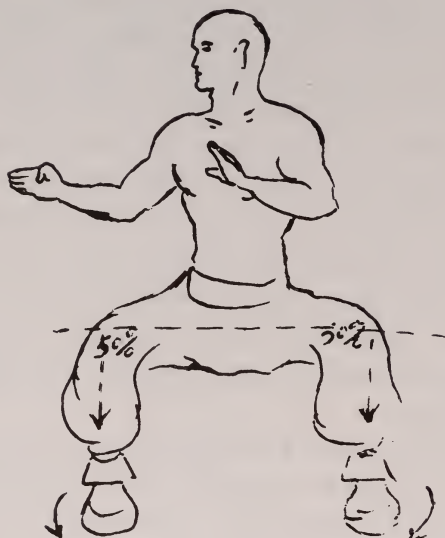
3. Cooperate with your opponent. Do not resist or interrupt his flow of movement. Instead of stopping his force, complete it by following him. In other words, you help him to destroy himself. Remember this - what you will do depends on your opponent; that is why we say - be the complement and not the opposite of the opponent's force.

4. The waist is very important in the art of Gung Fu, as it plays a major part in both striking and dissolving away the opponent's force. During practice, the practitioner is required to dissolve away the opponent's force by turning waist first before he can side step it. (Note: A white arrow will show the direction of turning of the waist in the illustration.

5. Remember - it is better to learn how to endure than to learn how to fight. However, if you are compelled to oppose force, make use of it.

BASIC GUNG FU STANCES

Gung Fu has many stances for different purposes, and some other schools have their own special stances. Here are the ten most commonly used stances for the beginners.



- 1 - Ma Bo (馬步) - The thighs must be parallel, the toes point front, and the knees point at the toes. The nearer the distance of the feet, the better.
Points to Avoid - Standing bow-legged or leaning forward or backward.



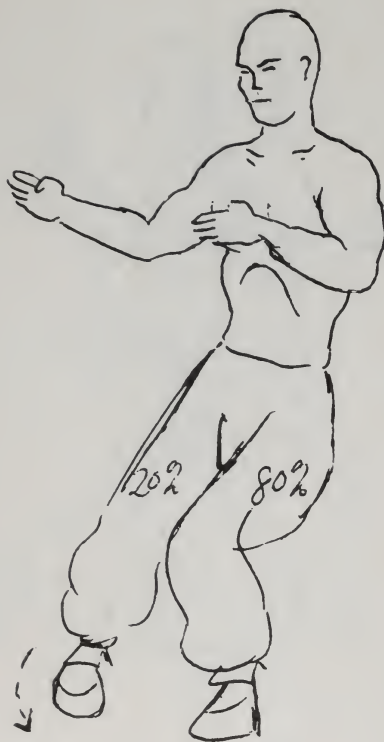
2 - Gung Bo (弓步) - The weight is on the front leg with toes pointed slightly inward (avoid being stepped on); the back leg straight. (This is why this is sometimes called the bow's arrow stance. This stance and Ma Bo (horse stance) are strong and firm stances.

Points to Avoid - Lifting the heel up on back foot, or pointing toes straight front on the front foot.



3 - Ding Bo (丁 步) - Most of the weight is on the back leg, the front leg stands with toe pointing (ready to kick any time). The front knee is slightly higher than the back one for protection of the private part.

Points to Avoid - Weight on front leg, toes not pointing straight.



4 - Hui Bo (虚步) - A slight variation of Ding Bo, except with front toes turned slightly inward.

Points to Avoid - Weight on front foot.



5 - Chung Sik (中 式) - This is a medium stance between Ma Bo and Hui Bo, and is mostly used in free-style sparring, due to its flexibility. The front knee is slightly higher than the rear one.



- 6 - Chuat Sing (七星) - Weight on back leg, the front leg rests lightly on heel with toes pointing upward. This is mostly used with Gung Bo for dissolving away force. The waist plays a very important part in this stance. Both knees try to be parallel.



7 - Lau Ma (扭馬) - The twisting horse. The front foot flat on ground with the back heel raised. This stance is used mostly in close-range for moving with the shortest time.



8 - Kuai Ma (跪馬) - The weight is on the front kneeling leg. This stance is used mostly for the attack to the low gate.



9 - Tou Bo (偷步) - This stance in English means to steal a step, to sneak in to attack. From this stance one can either kick or change it to many other stances like Ma Bo, Ding Bo, Gung Bo, etc.



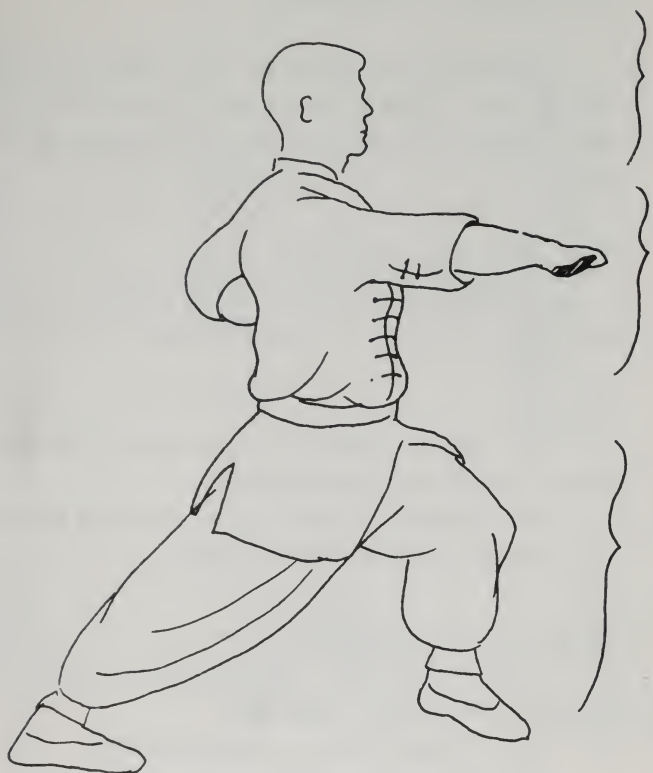
- Tu Ma (吊馬) - In English, hanging horse, this stance is for defense against foot sweeps, low kicks, weapon attacks, etc. From this position, a kick is often connected.



THE SEVEN STARS

Watch for the opponent's seven parts

- 1) hands
- 2) feet
- 3) elbows
- 4) knees
- 5) shoulders
- 6) thighs
- 7) head



THE THREE FRONTS

Take care of one's "three fronts"

- 1) in front of one's eyes
- 2) in front of one's hands
- 3) in front of one's legs

ON WAIST TRAINING

The waist plays a vital role in the art of Gung Fu. Here are some exercises to extend the range of its motion and make the waist flexible.

Fig. 1 - Front Bend

(1) Bend forward with palms touching ground, (2) legs keep straight at all times.

Fig. 2

(1) Bend forward and grasp both ankles and touch head on the knees.

(2) Later on the head should touch the shin or, even better, the instep.

Fig. 3 - Side Bend

(1) Body turn left and bend down without moving the lower trunk,

(2) Touch palms on ground,

(3) Come up and repeat the same to the right side.

Fig. 4 to Fig. 6 - Back Bend

Figures 4 to 6 show the steps toward back bending.

Fig. 6

Stand with feet together, hand naturally raised, body twisted toward left side (Fig. 6a); (2) The body turns from left toward right (Fig. 6b); (3) Right hand turns to a hook and left hand, following the turning of the waist, drops down and grasps right ankle (Fig. 6c); (4) Left hand releases and turn body from right to left again.



FIG 1



FIG 2



FIG 3

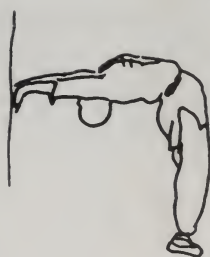


FIG 4



FIG 5



FIG 6

Fig. 7

(1) From the standing position the body drops toward the right side with right foot crossing in front of left foot (Fig. 7a);

(2) Body turns backward with left foot grinding the ground, and right foot slightly touching ground (Fig. 7b);

(3) After turning left foot bends slightly on the knee.

Fig. 8

(1) Assume squatting position as in Fig. 8a with left foot in front; the chest is close to the knee.

(2) Body turns toward right back with hand following (Fig. 8b).

(3) After turning the waist, the right leg should be in front as in Fig. 8b, dotted lines.

(4) Ready for left turning.



FIG 6 A



FIG 6 B

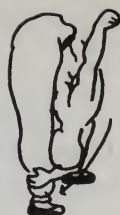


FIG 6 C

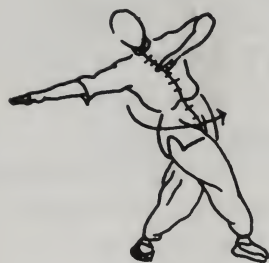


FIG 7 A

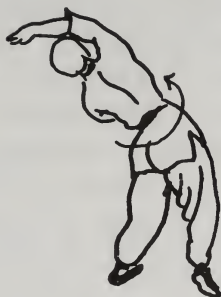


FIG 7 B

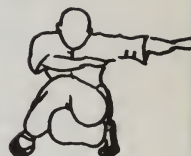


FIG 8 A



FIG 8 B

ON LEG TRAINING

The kick, especially to the Northern clans of Gung Fu, is a best means of attack; however, they too warn the danger of using them recklessly. It is a fact that the legs are much more powerful and have a longer reach than the hands, but we must consider also that when we lift one leg and kick, our whole balance is involved.

"In training, kick as high as you can; but in combat, kick as fast as you can and don't pass over the belt." This is a saying I often teach to my students. In my school, our kicks seldom pass over the belt, and the so called high or flying kicks are never used. As for leg training, and this is true in most of the Gung Fu schools (North or South), it is not necessary for us to strengthen and toughen it by kicking on hard objects or sandbags. Due to their support of the whole body everyday, our legs already have power, and it is a matter of cultivating them naturally. The training then involves the cultivating and concentrating of power, and the development of speed.

Here I have included a few basic exercises that serve to develop the kicking; the first part of which will concentrate on stretching the ligaments and extending the range of motion. The second part will be the natural development of kicking power.

Fig. 1 (Front Bend)

Assume the position in Fig. 1 with hands on right knee to prevent it from bending. With the toes raised, try to touch the knee with your head. Repeat 15 times on each leg.



Fig 1



Fig 2

Fig. 2 (Side Bend)

Assume position in Fig. 2 with hand on hip. With toes raised, bend sideways and touch the right foot with your head.



Fig 3A



Fig 3B

Fig. 3A - This exercise is commonly called shoe kissing. (1) Assume a squatting position with left leg extending straight, toes raised and the heel touching the ground, (2) with two hands grasping left foot and pulling backward, bend forward and kiss the shoe (fig. 3B). Practice left and right. NOTE: At first, practice by touching the head on knees, then reach farther and farther out.



FIG 4 A



FIG 4 B



FIG 5

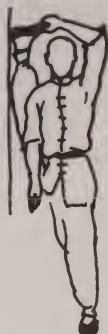


FIG 6



FIG 7 A

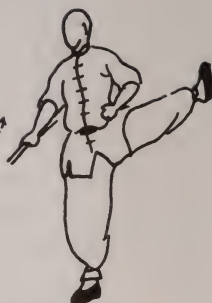


FIG 7 B

Fig. 4 A- Assume same position, but this time bend over and try to touch shoe with the head. (This time the right side of the body touches the left leg.) Repeat 12-20 times and do the same with right leg.

Fig. 5 & Fig. 6

Fig. 5 and Fig. 6 show a slight but more difficult exercise of leg training.

Fig. 7A- Side Hang. This exercise is known as leg hanging in Chinese because when the leg is raised to the desired position, it has to stop there for as long as one can.

(1) Assume position A in Fig. 7A with right hand on a bar, (2) Slowly lift left

Fig. 7B- leg (with toes raised) to around 90° from the ground and stay there for a while, (3) Lower down to original position and repeat the same procedure again.

Fig. 8A- Straight Hang.

(1) Assume original position, (2) This time, instead of raising the leg sideways, raise it slowly straight up (toe

Fig. 8B- raised) till it reaches at least 90° from ground, (3) Stay there for a while and repeat again.

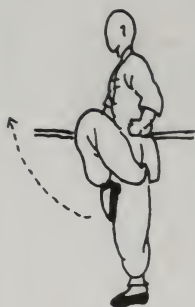


FIG 8 A



Fig 8 B



Fig 9

Fig. 9 - This is front high kick for practising purposes only. (1) With hands on hips advance right foot with left foot behind it, (2) Left foot kick up straight with toes raised aiming at one's forehead. (3) When left foot comes down next to right foot, stop and advance left foot with right foot behind, ready to kick.

NOTE: (1) During kicking the waist should not bend, and do not lean forward too much.
(2) The body should not bend backward.
(3) The stationary foot should be firmly flat on the ground.

Fig. 10 - Side Slanting Kick

- (1) Assume same position as in Fig. 9 and kick with left leg the same way except to the side of right ear.
- (2) The hand extending position is for balancing the posture of the body.

Fig. 11 - Side Straight Kick

- (1) From erect position advance right foot with toes slightly pointing to the right side; body also turned toward right side as shown in Fig. 11.
- (2) Left foot kick toward left ear,
- (3) Left foot lands on ground with toes pointing slightly toward left side and body turning left side.
- (4) Kick in the same manner.

Figs. 12, 13, 14

- (1) Fig. 12 and Fig. 14 show the exercise of leg swinging of out and inward swing. Practise with left and right.
- (2) Fig. 13 shows the correct posture while swinging the leg.

Fig. 15- This is the actual kicking as used in actual application. Here I have just included three basic kicks in Gung Fu, the straight-toe and thrust kick, and the side kick.

- (1) Assume position in Fig. 15 with body erect,
- (2) Advance right foot and snap out left foot like a whip with all the power concentrating on impact,
- (3) Snap back as fast as possible and land in front of right foot,
- (4) In the same manner the right foot snaps out.



FIG 10



FIG 11



FIG 12



FIG 13

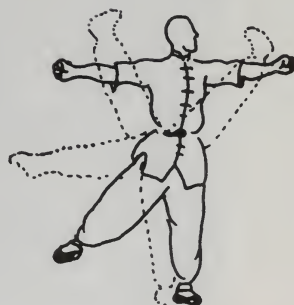


FIG 14



FIG 15



FIG 16



FIG 17

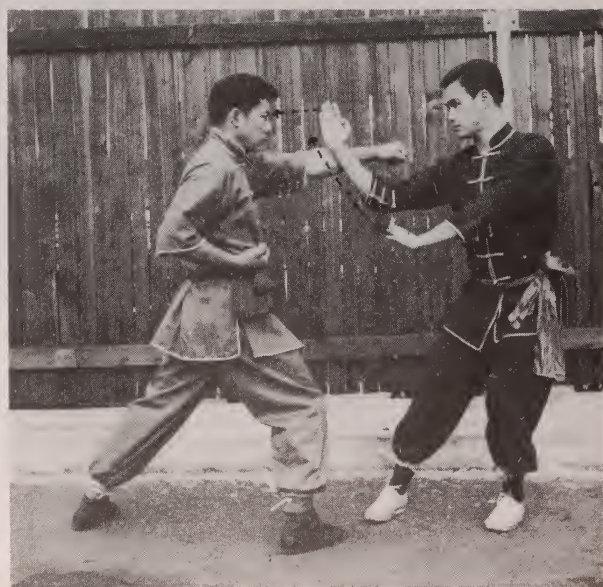


CHINESE GUNG FU
THE PHILOSOPHICAL ART OF
SELF DEFENSE

國
泰
法
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1-A



1-B

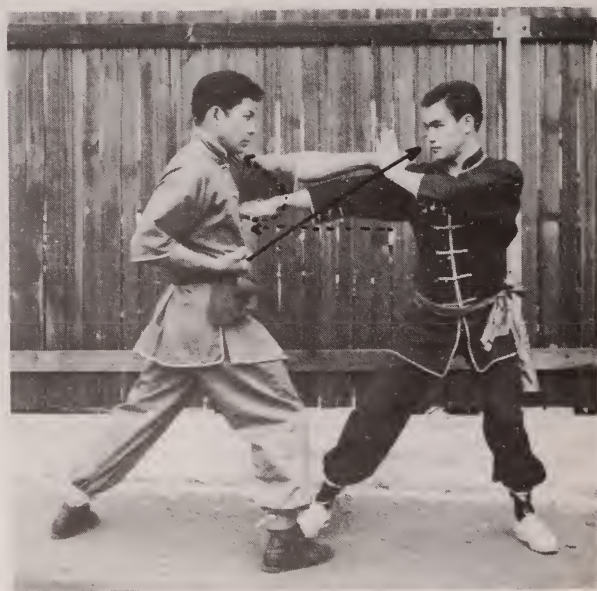


1-C

- 1-A A comes in with straight left punch in Gung Bo (弓步 - Bow and Arrow stance).
- 1-B Turning his waist, B dissolves A's punch in an upward arc. Unlike other schools of blocking with power, Gung Fu block tends to dissolve the oncoming force and return it back to the opponent. (Notice white arrow indicate the direction of turning of the waist.)
- 1-C Continuing his motion B follows with fingers job to attacker's eye. Notice the other hand is on guard. (Note - After constant practice the blocking and striking should be one continuous action.)



2-A



2-B



2-C

2-A A leads with straight left.

2-B B steps in with Chung Sik (中 式 medium stance), simultaneously deflects the punch with left slapping hand (左拍手), and strikes opponent with right knuckle fist (右插撞).

2-C A thrusts out his right, and B, without changing his position, blocks it with his left and at the same time jabs A's throat with upward finger poke from where his right hand was (右插喉掌).



3-A



3-B

- 3-A A leads with right punch
- 3-B At the slightest movement of A, B **steps** back, blocks and side kicks opponent at the same time (右側撐腿). (Notice right hand is in position.)



4-A



4-B



4-C

- 4-A A comes in with right hook.
- 4-B B side steps and, turning his waist, blocks and jabs opponent's eyes simultaneously.
- 4-C A again comes in with left upper cut to mid-section. B side steps and at the same time slashes down his right and again jabs A with left finger thrusts (標指).



5-A



5-B



5-C

- 5-A A grasps B's both hands.
- 5-B B advances right foot and at the same time strikes A's right wrist bone by his own left thumb.
- 5-C After A releases the grip, B then punches his face with a straight right (冲撞).



6-A



6-B



- 6-A A bear-hug from the rear. B relaxes and sinks down his weight.
- 6-B Turning his waist, B strikes A with his elbow and at the same time steps on his toes.



7-A A comes in with straight-right in left Gung Bo.



7-B B side steps, deflects the punch, and strikes A's ribs with knuckle fist (插 捶).



8-A

8-A A comes in with right side kick (右側撐腿)



8-B

- 8-B B comes down (in an arc) with hand hook
 (notice left hand is on guard) and counters
 by kicking A's groin with straight toe kick.
 (直挑腿)



9-A



9-B

9-C



9-A A pushes B.

9-B B, turning his waist and advancing, deflects and strikes A with knuckle fist (插拳) as shown in the picture.

9-C Turning his right hand in an arc to lead the oncoming movement of the opponent, B skips in and strikes him with the knee.



10-A



10-B

10-C



10-A, B A comes in with lunging straight right punch.

10-C Without backing, B turns his waist and leads the opponent to the direction of his own movement.



10-D A intends to pull each right punch and snap out his left.



- 10-E At the slightest movement of withdrawal, B follows and slaps down and locks A's both arms; at the same time, B strikes A with a straight right.



11-A



11-B

11-C



11-A, B A intends to throw B as shown in picture A & B. (There are, by the way, 36 throwing techniques and 72 joint locks in the art of Gung Fu.)

11-C Turning his waist, B grasps A's left hand and at the same time turns his shoulder out and downward against A's shoulder.



11-D



11-E

11-D, E By kicking his right foot sharply into a Gung Bo, B counters A by throwing him. (Knee or fist can follow to finish opponent.)



12-A

12-A Opponent A steps in with straight finger jab.



12-B Without backing, B leads A's force by turning his waist, and at the same time strikes A with the edge of the hand.

(Acknowledgement: Mr. Charles Woo, the defender, by the way, is a 2nd degree black belt Judo holder.)



13-A A leads with straight right. B deflects
by right hand. (Notice left hand on guard.)



- 13-B A withdraws right and shoots out his left to mid-section. B simply slaps the punch downward with left and jabs A's eyes with his right from previous position.



14-A A comes in with left. B deflects the punch
with right hand hook.



- 14-B A withdraws his left and shoots out his right. B deflects the oncoming punch with left hand (in the form of an arc) and, following A's withdrawal of energy, he strikes A with right knuckle fist (from the previous hooking position).



15-A

15-B



15-A, B Right at this moment X doesn't concentrate on any of his opponent's actions, he simply has a quiet awareness of the immediate situation without thinking of the outcome or anything. Opponent, A, attacks X with right hook. X, turning his waist, blocks and jabs A with right. (Notice the changing of foot work.)



15-C

15-B,C As X disables A, B comes in with a straight punch. From where he is, X turns his waist, deflects and side kicks B.

15-D



15-C, D At this moment C lunges in with straight right to the face. X dissolves the punch in an arc and at the same time strikes him with a knuckle fist.



16-A



16-B

16-C



- 16-A, B A steps in with right straight heart punch. X deflects the punch and counters with back fist (掛捶) to A's temple. At this moment B comes in.
- 16-B, C X sweeps his left back in an arc and slides in with kneeing horse and strikes B's groin as shown in the picture.



17-A A comes in with straight knuckle fist to solar plexus.

17-B



17-A, B B, turning his waist, hooks A's punch
and counters with straight knuckle fist.



18-A



18-B

18-A A & B facing in ready position.

18-A, B A comes in with finger jab to B's throat. B leads A's movement by turning his waist. This dissolving is not by the hand, but by the waist so as to really unbalance the oncoming force as he makes it.



19-A



19-B



19-C

- 19-A A and B in natural position. As A applies pressure on B's hand.
- 19-B B assists A by jerking him to the direction of his force, and at the same time skips in with a straight thrust kick. (Notice the left hand is in position.)
- 19-B, C A blocks B's straight kick with his left. B, by following the direction of A's blocking, turns and kicks A's knee with a low side thrust kick.

THE BASIC THEORY OF YIN AND YANG IN THE ART OF GUNG FU

At first I did not plan to include this section as the book deals only with basic techniques; however, on second thought, I believe the reader will be greatly benefited by this Chinese view of life. Most likely his technique (no matter what system he is in) will also be greatly improved.

The basic structure of Gung Fu is based on the theory of Yin/Yang (陰. 陽), a pair of mutually complementary forces that act continuously, without cessation, in this universe. This Chinese way of life can be applied to anything, but here we are interested in its relationship to the art of Gung Fu. The black part of the circle is called Yin (陰). Yin can represent anything in the universe as:



negativeness, passiveness, gentleness, insubstantiality, femaleness, moon, darkness, night, etc. The other complementary part of the circle is Yang (陽), which represents positiveness, activeness, firmness, substantiality, maleness, sun, brightness, day, etc.

The common mistake most people make is to identify this Yin/Yang symbol, T'ai-Chi (太極), as dualistic; that is Yang being the opposite of Yin, and vice versa. As long as we separate this "oneness" into two, we won't achieve realization. Actually, all things have their complementary part; it is only in the human mind and his perception that

they are being separated into opposites. The sun is not the opposite of the moon, as they complement and are interdependent on each other, and we cannot survive without either of them. In a similar way, a male is but the complement of the female; for without the male, how on earth do we know there is female, or vice versa. The "one-ness" of Yin/Yang is necessary in life. If a person riding a bicycle wishes to go somewhere, he cannot pump on both the pedals at the same time or not pumping on them at all. In order to move forward, he has to pump one pedal and release the other. So the movement of going forward requires this "oneness" of pumping and releasing. Pumping then is the result of releasing, and vice versa; each being the cause of the other.

In the Yin/Yang symbol there is a white spot on the black part, and a black spot on the white one. This is to illustrate the balance in life, for nothing can survive long by going to either extremes, be it negativeness or positiveness. Therefore, firmness must be concealed in gentleness, and gentleness in firmness, and that is why a Gung Fu man must be pliable as a spring. Notice that the stiffest tree is most easily cracked, while the bamboo will bend with the wind. So in Gung Fu, or any other system, one must be gentle yet not giving away completely; be firm yet not hard, and even if he is strong, he should guard it with softness and tenderness. For if there is no softness in firmness, he is not strong; in a similar way, if one has firmness concealed in softness, no one can break through his defense. This principle of moderation provides a best means of preserving oneself, for since we accept this existence of the one-ness (Yin/Yang) in everything, and do not treat it dualistically, we thus secure a state of tranquility

by remaining detached and not inclining to either extreme. Even if we do incline on one extreme, be it negative or positive, we will flow with it in order to control it. This flowing with it without clinging is the true way to get rid of it.

When the movements in Yin/Yang flow into extremes, reaction sets in. For when Yang goes to the extreme, it changes to Yin; and when Yin (activated by Yang) goes to the extreme, it returns back to Yang (that is why each one is the result and cause of the other.) For example, when one works to the extreme, he becomes tired and has to rest (from Yang to Yin). After resting, he can work again (Yin back to Yang). This incessant changing of Yin/Yang is always continuous.

The application of the theory of Yin/Yang in Gung Fu is known as the Law of Harmony, in which one should be in harmony with, and not against the force of the opponent. Suppose A applies strength on B, B shouldn't oppose or gives way completely to it. For these are but the two extreme opposites of B's reaction. Instead, he should complete A's force, with a lesser force, and lead him to the direction of his own movement. As the butcher preserves his knife by cutting along the bone and not against it, a Gung Fu man preserves himself by following the movement of his opponent without opposition or even striving (Wu-wai  spontaneous, or spirit action).

This spontaneous assisting of A's movement as he aims it will result in his own defeat.

When a Gung Fu man finally understood the theory of Yin/Yang, he no longer "fusses" with so-called "gentleness" or "firmness"; he simply does what the moment requires him to do. In fact, all conventional forms and tech-

niques are all gone, his movements are those of everyday movements. He doesn't have to "justify" himself like so many other masters have, claiming his spirit or his internal power; to him, cultivation of martial art in the long run will return to simplicity, and only people of half-way cultivation justify and brag about themselves.

Bruce Lee
Oakland, California

DIFFERENCE IN GUNG FU STYLE

The techniques of a superior system of Gung Fu is based on simplicity. It is only the half cultivated systems that are full of and unnecessary wasted motions.

Simplicity is the natural result of profound and long study of the "way" of movements. A good Gung Fu man is a simplifier.

Here are some examples of a slower system against the more effective Gung Fu techniques.

Fig. 100 "A" advances with "pow chuie", upper cut blow.

Fig. 101 "B", without wasted motions, simply hooks down with his left hand and strikes "A"'s carotid artery by following his withdrawing energy.



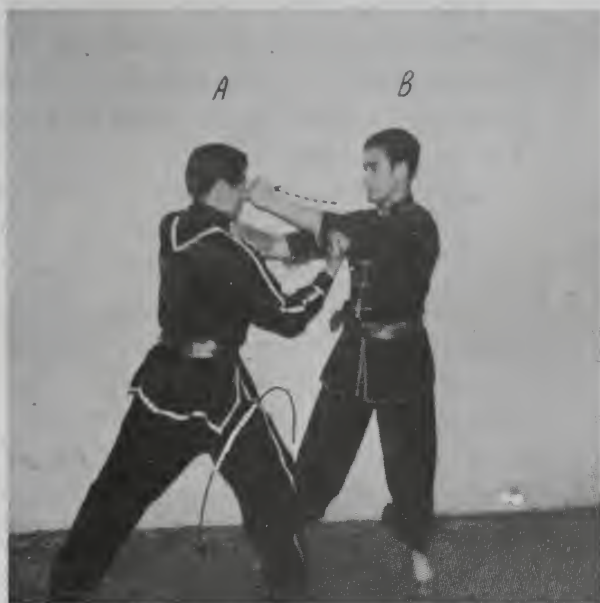
Fig. 200 In Gung Fu one never grabs someone as shown. For illustration, let's assume that "B" grabs "A's" clothing.

Fig. 200 "A" advances right foot and attempts right upward elbow stroke.

It is dangerous to use the elbow in far range - as you can see during "A's" advance, "B" can simply punch straight (Fig. 201). Elbows should be reserved for close range combat.

Fig. 202 "B" continues the action and throws "A" with cross hock throw, and simultaneously strikes "A's" jaw with heel of hand blow.





201



202

Fig. 300 When grabbed by somebody, instead of applying joint lock or pushing him off-balance, one is better off by simply kicking his attacker on the shin, or if his other hand is free, just punch him.

Let's assume B grabs A's hand and A tries to unbalance B's posture by advancing his right foot and at the same time pushing B's elbow toward his own body. (Fig. 3A)

Fig. 301 During the process of all these movements B can either kick A's groin while he advances, or just jab at his eye. Or, as shown on Figure 301, comes in with both hand jab and toe kick.



- Fig. 400 A grasps B's hand and pulls him in for the left side elbow to ribs.
- Fig. 401 B simply drops his elbow and, following in an arc facing A, strikes him at the same time with his left finger jab. A straight kick can be followed.



400



401

Fig. 500 B comes in with straight right and A, in twisting horse, deflects B's punch.

Fig. 501 Advancing into a horse stance slightly toward the right side of B, A is ready for a side hand chop to B's ribs. Actually B can now come in by a finger jab or edge of the hand by checking A's elbow with left hand.

Fig. 502 As A comes in B, in the same position all the time, deflects the punch with right hand and counters with a right hook kick. (Fig. 5C)





501



502



The following are some photos taken at Ralph Castro's Kenpo Karate Studio in San Francisco, California, during a recent visit.

Author and Ed Parker in "Bi Jong" or "ready position"



Front Row - Author Bruce Lee, James Lee
Back Row - Ed Parker, Ralph Castro, Black
Belt Kenpo Karate instructors.



Author with Ed Parker and James Lee during
Gung Fu gabfest.



Author, Ed Parker and Ralph Castro. Note Castro's spacious studio.

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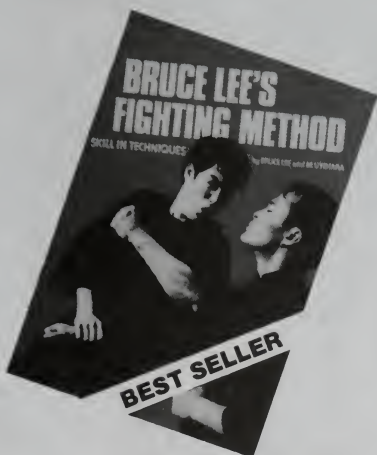


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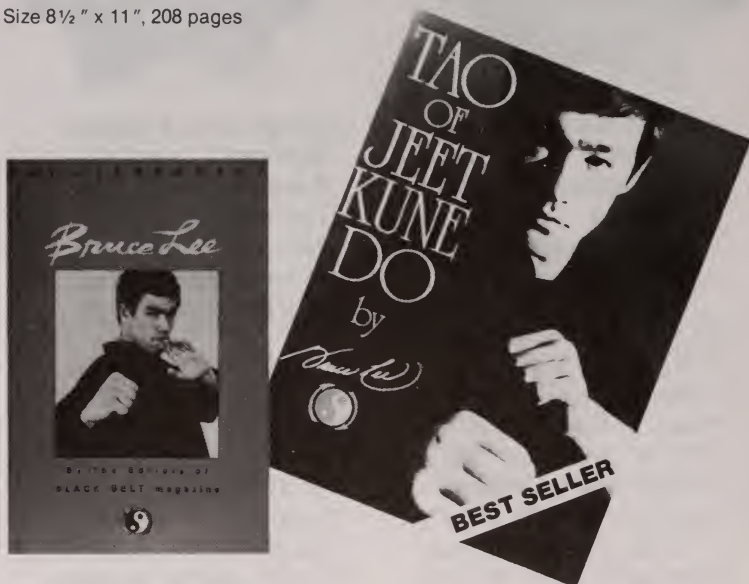
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The Legendary Bruce Lee
by the Editors of BLACK BELT magazine

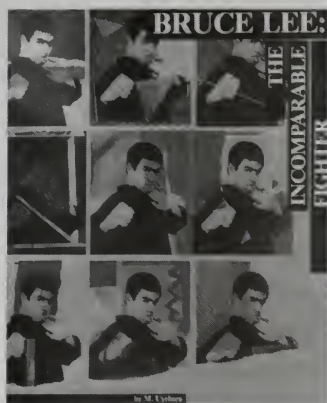
This book is a collection of articles detailing the life of Bruce Lee, from his childhood in Hong Kong to his rise to superstar status. Written at various times during Lee's career, these articles trace his development as a martial artist, from wing chun practitioner, student of Yip Man, to the founding of jeet kune do. The philosophy and techniques of his art are explained by an article written by Lee himself, and in interviews conducted in his Chinatown school. His work in the movies is also covered, the centerpiece being an article written by his wife Linda Lee about the making of the movie *Way of the Dragon*. Friends and fellow martial artists, including many celebrities, tell of their involvement with Lee and the effect he had on their lives. This book features scores of photographs showing both the public and private sides of this enigmatic superstar.

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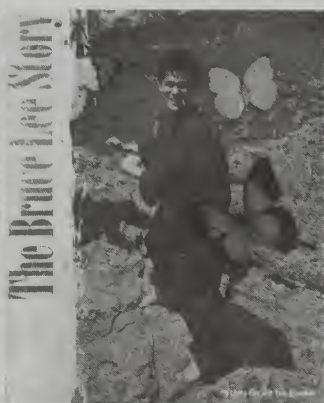
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THE INCOMPARABLE FIGHTER

by M. Uyehara

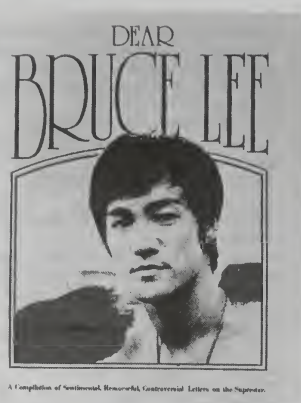
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